LOGG UMBRELLA

 **CONSULTANT GUIDE FOR SIMON SHARKEY, CORE PROJECT TEAM MEMBER**

**POST-EVENT**

This script is intended as a guide for the depth interview with Simon Sharkey, brought into the Land of Green Ginger (LOGG) Core Project Team as an artistic advisor. The questions within this guide are to be asked post-event and will supplement information gathered by an online survey, also delivered post-event.

 **QUESTIONS**

**Concept Development**

Can you tell me a bit more about the process of developing the overall concept / narrative framework for LOGG with the Hull 2017 team? [Probe: What was your role and how did you influence its development? How did you feel about the unknown ‘middle’ of LOGG, and what were advantages and disadvantages of this?]

In addition to the Hull 2017 Core Project Team did any other creative professionals influence the overall concept / narrative framework for the LOGG? [Probe: If yes, how did their input change the project from the original concept to the final delivery, and what was the impact of any changes made because of their advice?]

How successful do you feel the overall narrative was in capturing the public’s imagination and connecting the individual Acts of Wanton Wonder? [Probe: strength and weaknesses of the overall narrative; examples of where projects connected well to one another and where this could have been done better; or where links were not made, why not]

How pivotal were the pilot projects in 2016 in further developing the overall concept for LOGG in 2017?

**Collaborative Commissioning**

I understand that LOGG followed a collaborative commissioning model. How do you feel this model worked overall? [Probe: strengths and weaknesses of collaborative commissioning]

How pivotal were the pilot projects in 2016 in informing the collaborative process in 2017? [Probe: what changes were made in the approach after the 2016 pilots?]

If you were given the chance to work on LOGG again, would you advise the same approach of collaborative commissioning? [Probe: creative brief; creative development days with artists; ongoing discussions with artists]

* If yes, can you explain why?
* If no, what alternative approach would you take and why?

**Project Location**

How do you feel about the overall approach to selecting locations for LOGG? [Probe: approach to 2016 pilots and how this stayed the same or changed in 2017; hopes and expectations in terms of the spread of activity]

On reflection, would you advise any changes to the general locations selected for LOGG if there was a chance to do it again? [Probe: Which other Hull neighbourhoods would you like to have reached that were not included, and why?]

**Community Engagement**

How effective do you feel LOGG was in bringing Hull’s different participating neighbourhoods together? [Probe: LOGG crates; Green Ginger Fellowship online activity; “conspirators”; Hull Daily Mail coverage; Acts of Wanton Wonder]

And how effective do you feel it was in attracting residents from non-participating neighbourhoods to the project? [Probe: LOGG crates; Green Ginger Fellowship online activity; “conspirators”; Hull Daily Mail coverage; Acts of Wanton Wonder]

How pivotal do you feel the name ‘LOGG was in engaging the community? [Probe: strengths and weaknesses of the name; whether reasons for choosing it bore fruit]

What more, if anything, could have been done in terms of community engagement?

**Professional Development**

How confident would you be working on a project like LOGGagain in future, and why?

What are the key lessons you have learnt from working on LOGG that you will take forward into other projects?

**Partnerships**

Which partnerships do you feel were integral to the delivery of LOGG throughout 2016 and 2017? In what way, if any, did these partnerships change the approach of the Core Project Team? [Partners could include advisors; commissioned artists; events company; technical and operations; the local authority; venue managers, etc.]

How did the team go about securing these partners for LOGG? [Probe: Were they already Hull 2017 partners, and how did this help or hinder the process? How did Hull’s status as UK City of Culture influence their decision to get involved?]

**Culmination**

How do you feel about the plan for the culmination project, and to what extent do you feel this a fitting end? [Probe: what, if anything, would you like to do differently?]

**Measures for Success**

If you were asked what the key measures of success for LOGG should be, what would you say? [e.g. audience numbers, community engagement, media coverage, quality of art].

Based on this, how successful do you think LOGG was?

Do you have any further comments on the project?